

the work. More daunting is a sense of limiting sympathies, the intrusion of apologetics, two are given very much the Official View of the Calverthorpe Street affair, the Poppy case, and the Birmingham Bull Ring riots, a failure to maintain the view of the criminal law within a total culture. Instead, we are offered something very like a Whig (more exactly, Benthamite) march of progress, the true end and goal being an efficient, centralized, nationally directed constabulary force. Describing the great demonstration in Copenhagen Fields to protest at the transportation of the Dorchester labourers (and repeating, without comment, some of the more sensational canards as to the plans of "armed conspirators" to seize the Bank and the Tower), he concludes:

In the event, the procession, having vent in its petition, peacefully dispersed, but the episode brought to the fore another kind of fear, the fear that mob excitement might be stirred up into outright revolt. To ally this it was essential that the government should have the means to temper with caution the enthusiasm of excited crowds.

In fact, what the incident brought to the fore was the self-discipline of the crowd, and the irrational panic of the authorities, seconded, perhaps, by the bad conscience of marshalling force in a bad cause.

And of course—as *Grappling for Control* repeatedly shows—the new police were being marshalled in this decade, in the first place, to defend the State of the property against the insurgent democracy. In such a class-fraught context as this, it is unfortunate that the author could not maintain the dispassionate equilibrium of judgment of the earlier volumes. The resistance to the new police is precisely down to caricature; but the Peeters receive the usual pat accolades: "Through good report and bad the ideal set before them remained steady: in all their dealings they must behave as the servants, not the masters, of the public" (the servants of the *Chartists*? of the Copenhagen Fields demonstrators?). Although very substantial emphasis is placed throughout the volume upon the greatly improved effectiveness of the new police, the immense... problems of discipline and criminality among that police are indicated only in a passing sentence ("there was a very high dismissal rate in the early years, the problem of drunkenness being particularly serious"). Nor are we given the evidence to judge whether the new police were effective, except as a means of class discipline. Nor is it true that unambiguous evidence is easy to come by. In the first decade of the Peeters' existence, by far the

largest number of persons taken into custody by these somewhat drunken metropolitan police were drunks; the next largest groups being "disorderly characters" and vagrants. In Leeds when the new police came into action in 1836, the number arrested as drunk and disorderly rose from 751 to 1,516. For vagrancy from 515 to 591, while those apprehended for felony fell from 604 to 486. Professor Radzinowicz deftly avoids any serious discussion of what exact meaning we can put to the criminal statistics of 1800-1850. But without this discussion accolades to the new police rest only on sentiment.

The most interesting, and also the most perceptive, man to appear in these pages is not Chadwick nor Sir Richard Mayne, but that astonishing, compassionate military maverick, General Sir Charles James Napier, commanding the army of the North against the Chartists (some part of whose cause he himself endorsed). Going frequently to the areas of greatest tension in person, he avoided confrontations with virtuosity. (General Byng, who commanded the northern forces in the postwar years, was more heavy-handed; but he also avoided engagement, and there is evidence to suggest that Sidmouth deliberately kept him away from the scene of Peterloo.)

On one occasion Napier set out with an officious magistrate, Mr. N. . . . to deal with what official records no doubt describe as "an ungoverned and tumultuous mob".

Mr. N. . . . and I found the mob, which would not notice us and marched on. Old N. . . . put on his spectacles, pulled out the riot act, and read it in an audible voice—to whom? Myself and about a dozen old women, looking out of their doors to see what we were at. We came back, found another mob, and ordered it to disperse. No, N. . . . told me to disperse it. I laughed, the dragons laughed, the young women of the mob laughed, and then old N. . . . laughed.

Behind this laughter there is some unspoken consensus as to the limits of force, the inhibitions upon violence, mutually sensed by military and by crowd: a consensus which revolutionaries may deplore, but which still remains there to be explained.

Napier had none of the illusions of some contemporary historians—that the inhibitions upon violence should be attributed solely to the good management and humanity of the magistracy. His judgment was unequivocal: "The Tory magistrates are bold, violent, irritating and uncompromising; the Whig magistrates are sneaking and base, always ready to call for troops, and yet truckling to the mob." But, nevertheless, the inhibitions are there; and Professor Radzinowicz's four mighty volumes

present us with abundant evidence. Today's young militants are too impatient to examine it scrupulously, and have retreated to the simple view that the supposed restraints upon a British, as contrasted with a Chicagoan or Parisian police, are merely sham devices to delude the *hip-hop* liberal, and to disguise the essential, unchanging reality of power in a capitalist state.

This thinking, supposedly "Marxist" more strictly derivative from the Bolsheviks out of Russian experience, supposes an essential, platonic model of State power, beneath all national disguises. The moment at which these disguises are stripped off—the masks torn down—the sabres, the yeomanry, the cannon appear—the moments of Peterloo or of Featherstone—are the "moments of truth".

But in actual history, moments of truth persist only for hours, for days,



A cartoon from *Figaro* in London 31 March, 1832.

rarely even for weeks. Then the "disguises" are re-assumed. And why, from a diversity of evidence, should we affirm that one is truth, the other sham? Is it not more helpful—and even perhaps more Marxist—to expect conflicting truths, a political and cultural dialectic, and may not Napier and the young women of the mob laughing at each other offer another, alternative moment of truth to Peterloo?

As the earlier volumes showed, there has been in England since 1688 a peculiarly tough cultural resistance to the centralization of police or military power: the celebration of a negative freedom. Deriving from the gentry's resistance to the Crown,

underpinned by Locke and by Blackstone, it found expression in the Tory tradition in local territorial jealousy, in the Whig tradition in jealousy of the executive, in the plebeian radical tradition in plain jealousy of ruling power. Resistance to a standing army, hostility to a "continental" police system (though often contradicted in practice) were part of an obligatory rhetoric transmitted to the nineteenth century. The polarity of decentralized power met with a counter-polarity of decentralized possessive individualism. Radicals and Chartists took over the gentry's rhetoric, and gave it new democratic content.

Hence the utilitarian advocates of a centralized and efficient police met with something more substantial than antiquarian opposition. Professor Radzinowicz offers us the stereotype of far-sighted men besieged by social anarchy, "grappling for control". But who was grappling for control of whom? It is a fashionable contemporary myth that the police are a neutral social service, something whose establishment and enlargement is to be unhesitatingly welcomed: like lending libraries or public baths. This is not true. Those who recall nineteenth-century Prussian or Russian example, or Mayor Daley or the C.R.S. today, know it is untrue. Professor Radzinowicz also knows that it is untrue; but writing so much from within official and police sources, he allows himself to forget. He should have taken up again, at some point in the preparation of this volume, his Proudhon and his Marx. He might then have handled with more judicious equilibrium the case of those who resisted the Peeters and who succeeded in some measure in curbing their powers. They made a contribution to British culture as important as that of the Statist utilitarians; one emblem of this is that the police remain in our streets—not innocent of violence, but at least unarmed.

An understanding of this dialectical balance (always a delicate one) is not a trivial matter today. It arose, not as the outpouring of some beneficent and unequivocal liberal tradition, but from a series of historical accidents, definite cultural moments, grappling by contrary forces for contradictory controls. (The inhibition of violence was, in any case, strictly for British home consumption; perhaps it gave an additional zest to the export of violence to the growing imperial market.) There have been some signs, in the past decade, of a disturbing mutation to the tradition. On one side, the public baths mythology of police functions has been seconded, in provided popular culture, by the celebration of Inspector Barlow and the fantasies of Lord Wilks of Dock

Green; even an implicit acceptance of the inevitable some police violence (as the *insurrectionary* student gives added piquancy to approved public image. On the other side, by a necessary reaction, the *hip-hop* militants condemn those who see the prototype of British resistance to a centralized police as only a ruling-class police celebrating pelf. Square punch-ups as to moments of truth, are the weakening of the cultural establishment, but the revolutionary, who should be mayed.

In the long run, and as a result of the restraints imposed by the clearly more efficient and more corrupt than the other makeshifts. Formed largely by the democracy in awe, who is insurgent receded after police assumed functions it may regard as more proper. It became somewhat less official poor. But even here, one has in *Grappling for Control* a vision of judgment is lacking dimension is the social crime itself. From Professor Radzinowicz's own work—and from Tobias's uncertain but cogent study, *Crime and Industrial Society, 19th Century*—seem clear: the rising offences, during the first half nineteenth century, especially a century—a trajectory which bears correspondence to the movement of trade and unemployment beyond this we know so little, very term "crime" itself, fluctuating social content and definition, impedes inquiry; the same statistical series find exploited weavers embroiled in a few pennysworths of yarn, collecting wood from what had been their common, taking goods once regarded as honoured "perquisites" of trade; or Chartists claiming the commencement of "Grand National Holiday" professional pickpockets, trade the fairs and "staties", their parents and complicity in their livelihood with prostitution; or callous employer juvenile thieves, and brutal against the person.

The historian of crime may scramble all these groups: but were merely effecting some redistribution of property in a

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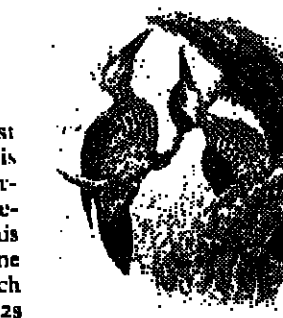


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Painting with passion

ANDRÉ CHASTEL, JACQUES DUBOURG, FRANÇOISE DE STAËL, GERMAIN VIATTE: *Nicolas de Staël*. 407pp. 1,059 illustrations. Paris: Le Temps. 195 fr.

Nicolas de Staël is not, as it might appear, a monograph in the usual sense of the word. Instead, the authors have had the unhappy idea of trying to combine three different types of book in one: the collected correspondence of Nicolas de Staël from 1934 to 1955, with annotations and a connecting commentary by Germain Viatte; a *catalogue raisonné* of de Staël's paintings compiled by his widow and his principal dealer, Jacques Dubourg; and a *Précision* of the artist—that is to say, a monograph in embryo—by Professor André Chastel, of the Sorbonne. Also included are a biographical summary, a comprehensive bibliography up to 1967, and a list of exhibitions at which works by de Staël were on view up to 1968. Thus the book contains a great deal of essential information which would otherwise be difficult to come by, and that is always useful; yet despite the impressive (on the surface) apparatus, this is a book which lacks unity, depth or meaning. Moreover, since no type of index has been included, it is very difficult to use as a work of reference. Serious it is, but it seems a pity to find the name of Professor Chastel associated with a publication which is less scholarly than it might have been.

It would appear, from what Professor Chastel writes, that de Staël's widow and her collaborators feel it is still too early (thirteen years after his suicide) to attempt a critical exegesis of his artistic output which would have lasting value. He says:

Tout fut si rapide, si netif et si intense qu'après treize ans il est toujours impossible de démêler dans son renom et dans sa signification ce qui revient à l'allure ardente et libre de sa vie ou à la densité de l'œuvre. Son génie fut de les confondre.

This is, of course, a way of side-stepping the situation, for while de Staël exerted a very considerable influence on other young painters during his lifetime, today he is no longer felt as an active presence, nor even much regarded or hotly discussed. That is to say, his painting belongs to past history and is much easier to appraise than it was ten years ago. What is more, de Staël does not diminish in stature with the passage of time; in fact, he appears today even more clearly than before as the one outstanding new painter who was at work in France in the ten years following the Second World War, indeed the only painter worthy of consideration. Nevertheless, Pro-

fessor Chastel has felt obliged to limit himself to setting forth "as simply as possible" and in colourless outline a guardedly reasoned account of de Staël's aims, enthusiasms, artistic development and progressive modifications of style. So far as it goes, he does this well, and it must be said that he has cleverly picked essential guide-lines out of the letters to illuminate and explain the points of his argument.

The letters themselves count most in this volume: through them the reader is immediately made aware of the violence, the ebullience and the impulsiveness of de Staël's personality—which lay at the root of his every artistic gesture—as well as of his desperate striving to realize exactly and with full daring in paint his immensely subtle but complex vision of reality. These are passionate letters, for de Staël felt passionately about everything he did or saw. He felt passionately about the work of other painters and also about what his friends and acquaintances wrote; moreover he felt a passionate need to make himself understood, to force his friends to see as he wanted them to and to encourage him with their support. Riddled as he was with all kinds of doubts, de Staël nevertheless knew just what he wanted to make the art of painting do for him, and he never doubted that he was the best, indeed the only, judge of his own pictures, though he was ready to admit that some periods and some individual canvases might be less good than others. De Staël did not want advice, but he desperately needed encouragement. And he found that above all, as these letters reveal, in the work of certain painters who fired his enthusiasm, and from whom he was always ready to learn: Uccello, Corot, Courbet, Cézanne, Matisse, above all Velasquez and Braque.

Professor Chastel attempts to compare de Staël's letters with those of van Gogh, on the grounds that they are spontaneous outpourings which reveal the artist to us "dans son agitation, ses voyages, ses conflits, ses professions de foi, ses hésitations, ses violences". Yet this comparison will not hold up, as Professor Chastel quickly seems to realize, not only because de Staël did not share Vincent's "obsession humanitaire", nor his "tourment religieux", nor his belief that a "composante mystique" was an essential ingredient in every painting, but also because de Staël's "contact avec les pays et avec les êtres est beaucoup plus direct, plus, triomphant". It would indeed be strange if the extrovert son of an aristocratic Russian family, famous for its military tradition and brought up in the Orthodox religion, had been as guilt-ridden and ill at ease with the world as the introvert son

of a puritanical Dutch man. Professor Chastel could add that even on the plane the two groups of de Staël very rarely wrote specific pictures or even seemed disposed to discuss matters with others. Strange no letter did he ever develop in his later work he emerged from abstraction a new type of figurative, must have suffered anguish. The importance of voluminous correspondence primarily in what it reveals of Staël's personality and though it also contains a few pointed comments which illuminate his own artistic practices.

The *catalogue raisonné* is a successful portion of the book. Four reasons may be given: it is disconnected as a reader's "integrated" with the reproductions are too small and often too small to permit a proper study of the make-up of the pages and eye-wearying and lifeless. Lastly the catalogue materials crammed untidily into the margins beside the plates. Thus, so, the publishers have left to include on each page of the small numerical diagram of the paintings to be identified. Dates, sizes, and the relevant bibliographical information are provided, but the entries are too small to read and patience is needed to bring everything together. A colour plate—mostly of poor quality—has been interleaved in such that they are never close to their corresponding black-and-white with the text alongside, and many are tiresome fold-outs, the most annoying aspect of the called complete catalogue is the arbitrary way in which it has been trimmed by the authors. They omitted all paintings done before the end of 1941, though several are to exist: they have excluded *papiers collés* and they have no reference to groups of drawings and prints which are attached to certain paintings. Last, the catalogue is not complete even in its imposed limits. No doubt it comes as a surprise to many to find that the authors have been able to assemble 1,059 paintings by de Staël between the years of 1942 and March, 1955. Many all are illustrated. Forty of these also illustrated in colour, the neither the best nor the most representative canvases have been chosen.

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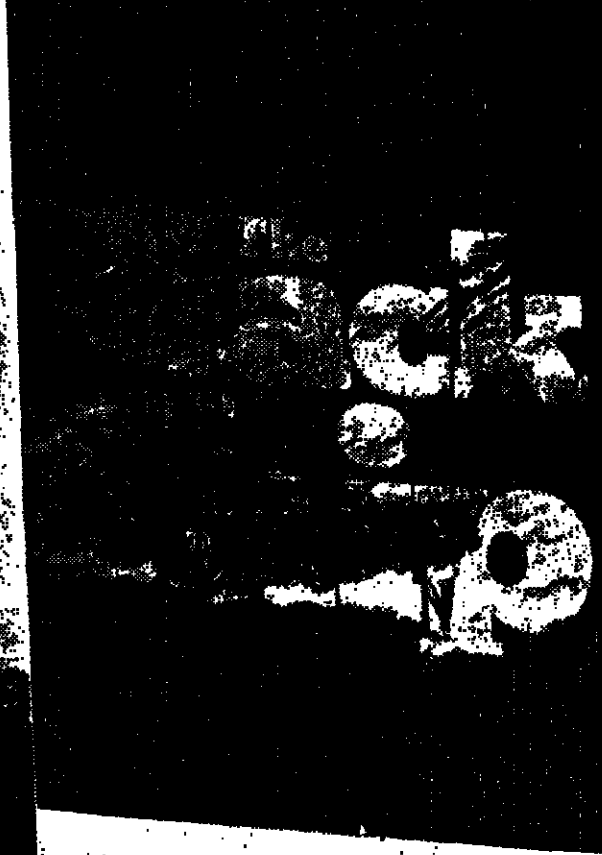
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The Czech avant-garde

MIROSLAV LAMÁČ: *Modern Czech Painting, 1907-1917*. Translated by Arnott Jappel. 151pp. Prague: Arta. 30s.

Miroslav Lamáč has written an illuminating and amply illustrated book on the handful of Czech avant-garde painters who contributed to the heroic period of modern art. Although they were fully as alert as their German neighbours to new ideas and influences, they reacted to these in so different a way as to form a distinctive group. For while they too felt the impact of Edvard Munch, who held a big exhibition in Prague in 1905, the Fauves who so affected the Dresden and Munich painters seem to have left them unmarked; instead, some of their most interesting works show the influence of Daumier. When Cubism arrived from France it hit them a year or two before the Germans; and, although the ensuing "cub-expressionist" style (as Mr. Lamáč calls it) was close to second-stage German Expressionism, so that between 1911 and 1913 they often appeared in the same exhibitions, the two schools quickly diverged.

The Czechs, or more precisely a nucleus of them, then became in

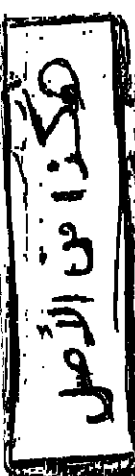
effect Cubists, whether of the strictly analytical kind or along the looser lines laid down by men like Delaunay, Lhote and Gleizes: a choice which split their group in 1914. The Germans, however, absorbed the Cubist discoveries into their own Expressionist school, so that Cubism as an independent movement never got a footing in their country. It would be interesting to discover the reasons for this difference: did the Francophilia of the subject Czechs, for instance, have anything to do with it? This, however, is a point which the author does not deal with.

Freud might have seen a relevant factor in the coincidence of names, for the most prolific and initiative of the Czech Cubists was Bohumil Kubišta (d. 1918), while Otakar Kubín (or Koubine) was also a member of the original Osmu, or Eight artists who showed in Prague in 1907. Neither of these men, however, is so clearly worth reviving as the painters Filla and Procházka or the sculptor Otto Gutfreund, who was still under forty when he killed himself in 1927. Filla, admittedly, seems a good deal less interesting in his Cubist works, elegant though they are, than in the very individual symbolist-expressionism of his earlier years, when he was under the influence (like so many of the Germans) of Dostoevsky, and

reflected what Mr. Lamáč calls "heightened metaphysics of the Cubist". But Gutfreund is a sculptor of great power who appears in these illustrations, from a point close to Daumier and through some fine works in the schütz-Laurens tradition (which Lamáč thinks he even anticipated) to something very like Russian Constructivism. His work ought to be much more widely known.

There are also the quite early proto-surrealist paintings of Zrzavý, who is, likewise, somewhat incongruously, reproduced in the book. It all goes to show that Czech art under Austrian rule was a great deal more advanced than is normally reckoned, and is worth further study. A volume is promised which will tell the story on from the establishment of independent Czechoslovakia in 1918 to that country's dismemberment in 1938. Both authors and publishers might accordingly note that there are a few unnecessary slips in the generally fluent translation, proved by providing textual evidence to the plates, an under-estimation of the importance of some information about the ownership of the work reproduced.

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THE UNIVERSITY OF EXETER

The Registry, Northcote House, The Queen's Drive, EXETER

Thomas, and I am I see among them, did contribute to the *Sunday Review* column and to the magazine *Comment* which Neuhoff founded when a change of editorship meant that Poet's Corner was summarily stopped. A number of them went to the weekly meeting where he held court at a house in St. John's Wood, either to the Creative Circle he founded or to have tea in the garden on Sunday afternoon. I went to perhaps half-a-dozen of these meetings. A good deal has been written about Neuhoff, about his infinite kindness and goodness (Pamela Hansford Johnson), his genius for drawing to himself trust and love by wisdom, gracefulness, humour and innocence (Dylan Thomas), and so on. No doubt he was a kind and gentle man (although it is easy to be kind to the young, especially when they admire you), but like his writings he seemed to me primarily absurd. He was a gnome-like man with a large head, a sort of decayed Swinburne in appearance, with very fine clear blue eyes and a rolling nose. (A detail not produced by malice: it is mentioned by Arthur Calder-Marshall in his memoir of Neuhoff.) His voice was high and lilting, and his manner like his appearance rather Swinburnian. He was borne upon waves of enthusiasm, darting as it were from the crest of one to the crest of another and filling the spaces between with extraordinary jokes and old-fashioned slang. Are you a FROG? I meant "Are you a Friend of God?" and the question might be followed by an invitation to "Have a gasper". I can remember him asking whether I had read "The City of Dreadful Night" and refusing to accept the possibility that I could dislike such "a won-der-ful, won-der-ful poem".

He was undoubtedly a bohemian, and bohemianism was a condition I vaguely aspired to at the time; but there was also a vegetarian air about him, an atmosphere of date-and-banana sandwiches, which repelled me. I might have liked him better in the days of his youth, when he was prancing about performing magic rituals with Aleister Crowley and sleeping naked on a litter of gorse. All that, however, was a distant memory at the time of the Creative Circle, for his life at St. John's Wood was presided over by a stately handsome lady who reminded me strongly of Margaret Dumont, stooge of the Marx Brothers. Margaret (she is called simply "the Lady" in a recent biography of Neuhoff) was a strong believer in spare living and high thinking. She disapproved of alcohol, and refused to have it in the house, although a bottle of beer was smuggled in occasionally and Pamela Hansford Johnson records an evening when Margaret complained that she and Dylan Thomas had given the house over to "orgies and beer-gardens". It is likely that she regarded herself as saving Neuhoff from bohemian ruin, as Watts-Dunton saved Swinburne.

I never saw Pamela Hansford Johnson or Dylan Thomas at St. John's Wood, although they were frequent attendants, and many of the other people gathered there seemed to me deplorable literary hangers-on. At one meeting, however, I met Herbert Maillieu and Marjorie, who soon afterwards became his wife. Maillieu and I shared a taste not only for drink but for cricket—an interest in sport was not fashionable among the 1930s literati as it is today—and for playing elaborate games. There was an empty room in the flat they lived in at Croydon, and I moved into it. The room on the landing opposite me was occupied first by Derek Savage, another young poet, and later by an actor named Ernest Clark.

I talked to Herbert and Derek about my idea of starting a magazine. No doubt we had in mind getting our own poems printed, but there was a real difference of attitude then between poets who had been to a university, like Auden, Spender, MacNeice, Day-Lewis, Empson, Lehmann, and those who hadn't, like Thomas, Barker, Ruthven, Roy Fuller, and the three of us. There was a whole range of subjects from which we were cut off and about which most of them wrote, but they seemed also to have a common tone as of friends talking to each other in a way that excluded strangers. I do not think I would

try to justify this feeling today; I merely note its existence at the time. Probably it was nurtured by the heavy dependence of *New Verse* on Auden and MacNeice. Anyway I decided not I decided, since neither Herbert nor Derek had any spare money, while I was able to save a few pounds from the wage I was paid by my engineering firm to start a magazine. In the end Derek had little to do with it, but Herbert and his wife helped with the donkey work: the 500 circulars optimistically sent out that brought nine subscriptions, the copies sent or taken to bookshops, typing and filling envelopes, packing parcels. In our spare time Herbert and I played a very good indoor cricket game called Stimpz.

All day from the east slanted snow
Covering pavement toys and the metal
Who speak for England the lead laws
of ago.

The tone of lines like these which begin George Woodcock's "Snow" is specifically English, un-Audenic, and again the product of ignorance in the sense that, if at this time Woodcock had known the work of the best modern Americans, he would have been a different, less direct and ingenuous writer. It would be possible to make a small anthology of poetry written during the 1930s which owed the smallest possible debt to Auden or Thomas, and yet was personally interesting as the product of something truly seen and experienced. Woodcock, Savage, Ruthven, Todd, Kenneth Allott, would certainly feature prominently in such a collection, as well as writers now totally forgotten.

Little magazines in England had smaller circulations than they have today, but it seems to me that they had more influence. An appearance in *New Verse* would certainly have seemed important to any young poet, and by avoidance of the literary malice that is about at any time both Grigson and I gathered enemies, some in unexpected places. (Glad your first article about Thomas's poetry was disliked by Grigson and Symons.) Thomas wrote to his acolyte Henry Treece, and to Tambimuttu after the first issue of his *Poetry London*: "Poetry editors are mostly vicious climbers, with their fingers in many pies, their eyes at many keyholes, and their tongues at many bottoms." The remark seems a curious one to make about people who had done

nothing worse than to let poems and lend him money. course it was prompted by the permanent dislike Thomas mentioned and criticized, who, influenced by an Old Pale who were very much un-ambitious, irresponsible, open to Tamblinutts. The charges Grigson and I had in common were that we were largely ordered the tone of our zines, were noted with friendliness by Hugh Gordon Port, contemporary article.

Both, significantly, are younger large families with a religious torian background. Both are "feel responsible about" situation and "poetry" in the more manifest details of the Both are unwise and disrespectful. H.O.P. swots grown men who enjoy the roles of patron and magistrates. Both have more than they bite. As a student of de Valera, G. belongs to the autocratic Cornish gentry, and the slings and arrows of the world. I suggest one of D.H.L.'s "organs" as much as any other.

Such an article (I have quoted a fragment from Port's pages) is interesting as a proof of parochialism I have been told about. What magazine today print such a piece about dissent? I had better disclaim ideas that by linking my name to Grigson's I am suggesting that he is anything but a great deal. I am sufficiently advanced to find importance. *New Verse* was a means in almost every way of what a small verse magazine should be. (Of course it was lucky Auden happened to be so disliking about Thomas's poetry was disliked by Grigson and Symons.) Thomas wrote to his acolyte Henry Treece, and to Tambimuttu after the first issue of his *Poetry London*: "Poetry editors are mostly vicious climbers, with their fingers in many pies, their eyes at many keyholes, and their tongues at many bottoms." The remark seems a curious one to make about people who had done

In the summer of 1939 when

numbers of both magazines of the war the national intelligence and education on which they were based seemed to be overnight, to be potentially by the triumph of the vast junk shop, among the curious—old bar—single poet, and genuine Bir—any case little as it cost to magazine in those days, I could not afford to pay the gap for the printer's bill and the

There was no room for two large families with a religious torian background. Both are "feel responsible about" situation and "poetry" in the more manifest details of the Both are unwise and disrespectful. H.O.P. swots grown men who enjoy the roles of patron and magistrates. Both have more than they bite. As a student of de Valera, G. belongs to the autocratic Cornish gentry, and the slings and arrows of the world. I suggest one of D.H.L.'s "organs" as much as any other.

My suggestion came from the fact that we were also feeling a strain of running a magazine and discussing the possibility of doing so. I had been at the Café Royal. "He magistrates. Both have more than they bite. As a student of de Valera, G. belongs to the autocratic Cornish gentry, and the slings and arrows of the world. I suggest one of D.H.L.'s "organs" as much as any other.

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New Verse, and I gave up too, publishing the poems I had on hand in a rather good little pamphlet called *Some Poems in Wartime*. A note in a London Letter written for *Kington Review* in December, 1939, provided a coda for the whole thing:

The *New Verse Anthology*, published at the end of August, now reads like a valediction: the end of *New Verse* is the end, for this time, of the movement towards commonsense standards in English letters. It is axiomatic that "commonsense" has little chance in a war, language and sentiment in literature is as certain in wartime as inflation of prices. . . . It is not difficult to see what will happen in the near future. The emotional temperature will go up, poetry and prose will become more "poetic". Eliot's just remark that "poetry is nearer to verse than it is to prose poetry" will be forgotten. . . .

In time, and not very much time, all these things will happen. It was no time for commonsense editors. So that was the end of it. Well, not quite the end. Behind the serious the ludicrous always lurks. In November, 1939, there appeared a curious new magazine called *Kingdom Come*. The editor was an undergraduate named John Waller and the magazine had a sub-head, "The Magazine of War-Time Oxford", later changed to "Founded in War-Time Oxford". *Kingdom*

The face that women horsewhipped long ago
Now lashes women through the Hevin scourge
That ornaments, not men, our girls must make.
Would Dr. Slopes approve of me as

Edwin W. MARRS, Jr. (Editor):
The Letters of Thomas Carlyle to his Brother Alexander. 830pp. Harvard University Press. London: Oxford University Press. £7 2s. 6d.

As long ago as 1883, Matthew Arnold suggested in a lecture on Emerson at Boston that Carlyle's literary achievement had been overvalued, that even the major works (for example, *Sartor Resartus* and *The French Revolution*) would not bear re-reading or stand up to disinterested scrutiny, and that the Chelsea sage might be saved for literature in the end only by his gifts as a letter-writer. In the best letters, Arnold thought, the "magnificent, inimitable" phrases and short passages, the product of Carlyle's "devouring eye" and "portraying hand" could be enjoyed by the reader without his being nagged by the thought that their author could not conceive or shape works into artistic wholes.

In preparation for his lecture on Emerson, Arnold had been reading Charles Eliot Norton's newly published edition of the letters exchanged between Carlyle and Emerson, and it was these letters that he had in mind when he spoke at Boston. (An excellent new edition of them, superseding Norton's, was produced by Professor J. Slater in 1964.) Although Carlyle's letters to his brother Alexander contain vivacities of the sort Arnold singled out for praise in the correspondence with Emerson—for example, his vivid impressions of the "enormous" Babel of London in 1824, or the furious description of the Great Exhibition in 1851 as "this big Glass Soapbubble, as all the gaudy-eries spread out in it (even hateful to fool, insignificant or even hateful to the wise)"—it is unlikely that Arnold would have found importance on for Carlyle's literary importance on them. Yet they are in their own way good letters and Mr. Marris is to be congratulated for enabling us to read them.

They are good letters because they are completely unselfconscious. None of Carlyle's letters was written with even half an eye on posterity, but in writing to Emerson he was but an admirer of his books, whose own writings in return he had a respect for. To "dear Allick", his younger brother, falling at farming in Dumfriesshire and shopkeeping in Ecclefechan, and later, after a hard struggle, succeeding at farming long Canada, Thomas Carlyle wrote long affectionate letters filled with family gossip, information, encouragement and admonition, letters admirably not because they show us Carlyle working away at his lectures on *Cromwell* heroes or agonising over *Tennyson* of his melancholy *Tennysonian*

Come, rechristened by me *Kingdom Come*, had a format rather larger than that of *Encounter* and an atrociously ugly neo-expressionist cover design. Its contents were an extraordinary ragbag, including poems and articles by undergraduates, poems by Marie Stopes and Lord Alfred Douglas, stories by H. E. Bates and Kay Boyle, Philip Toynbee's account of being cut by a Party member after writing a letter to the *New Statesman* about the invasion of Finland—but also poems and criticism by many refugees from the 1930s magazines, including Geoffrey on "The Present State of English Poetry" and some pieces of mine. It is impossible to convey the confusion of *Kingdom Come*: I doubt if any other magazine has appeared since its extinction after eight issues.

At this time Waller left England for service overseas, and I was asked if I would take over the editorship. The money backing the magazine had been provided by Marie Stopes, whose sonnet to Churchill had been printed:

The face that women horsewhipped long ago
Now lashes women through the Hevin scourge
That ornaments, not men, our girls must make.
Would Dr. Slopes approve of me as

editor? And would she expect her own poems to be printed? A reply paid telegram arrived: "Coming to London Wednesday can you lunch with me Ritz Stopes." I reported on the occasion in a letter:

The lunch was disappointingly inexpensive, the whole thing, with a bottle of wine (which I drank—Marie is 11) came to 17. 6d. Birth control's Sylvia Pankhurst looks like a rather homely washerwoman, red-necked and broad-bottomed. . . . "Wine," she said to me. "What sort of wine will you have? I don't know much about that sort of thing. I only know one wine—Madeira. I have a cellar full of Madeira."

She agreed to go on backing *Kingdom Come* with me as editor, and made no stipulations about her work. But my hopes of surviving in wartime without either going into prison as a conscientious objector or into the forces grew thinner each day. Within a few weeks I was in Birmingham working in a factory in an attempt to escape the draft. My erratic progress left no time for editorial work, and if there had been time, were enough poems being written that I should have wanted to print? In a small way such a magazine as *Twentieth Century Verse* was an image of its time, and with the fading of the 1930s, sunlight that time was over.

"sense of the past", his feeling for transience and the spectre-like quality of existence. Time and change are made barely endurable by affection, which is a spar to cling to as waves threaten to overwhelm. Fraternal love is one expression of Carlyle's sense of the pathos of life, and therefore includes some element of self-pity. On Alexander's death in 1876 Carlyle, deeply moved, wrote to his nephew Thomas:

He was, withal, the first human being I ever came to friendship and familiarity with in this world; and our hearts were knit together by a thousand ties. Very beautiful, very sad and tender are the endless recollections I have of him, which must continue with me as companions while I live. Genuine affection sharpened by Carlyle's ever-present awareness of the solitariness of the human condition, but also something else. It is as if Thomas Carlyle felt as he helped and advised "dear Allick" that his brother with his hard toil and large brood of children was the success of the family as he, childless among his books in a kind of guilt, it is also a kind of humility. We like and understand Carlyle better after reading these letters, in much the same way as we like and understand him better for the quality of affection that makes *The Life of John Sterling* a more attractive book than any of the longer historical works on which he wore himself out.

Of the 243 letters by Carlyle in this collection, 126 are published for the first time and ninety-seven more published for the first time in their entirety. Mr. Marris has made a good job of the editing. The annotation is thorough, helpful and discreet, and a framework of biographical narrative is supplied between the letters where necessary. The introduction consists of a short biography of Carlyle to the date of the first letter (February 23, 1819). This is useful, but one would have liked some attempt by the editor at a critical appreciation of the letters, which he knows after all more familiarly than anyone else. The book also contains a map of Dumfriesshire, a glossary of "Selected Scottishisms and English Dialects", and an exemplary index.

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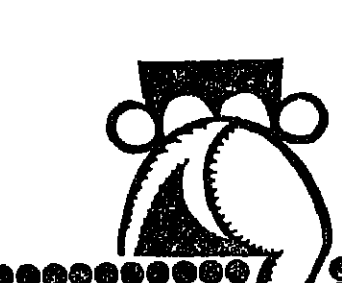
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FROM BOOKSTALLS

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68th Year 24 APRIL 1969 No. 3504

Penguin 3000

There are quite a few reasons, nothing to do with Shakespeare or St. George, for finding yesterday's publication of a Penguin *Ulysses* peculiarly apt. It has long been thought ironic that the famed paperback revolution, while throwing up endless, dull studies of James Joyce, never managed to produce a cheap edition of his masterpiece. That Sir Allen Lane should be the man to repair this well known gap even though the comp has meant him paying a reputed

100,000 to the firm he was running when it published *Ulysses* in 1936) would in any circumstances have been regarded as appropriate; that the publication should mark Sir Allen's retirement as well as the fiftieth anniversary of his entry into publishing is positively stylish. And when we further note that *Ulysses* is the 3,000th Penguin, it begins to look as if Sir Allen is just lucky.

But luck, though it can never have been far away, doesn't account for the glamorous career of Sir Allen's popular avary. He started Penguin Books in 1935, with the assistance of his two brothers, but with not much capital and a great deal of discouragement from his publishing colleagues. The paperback idea had been tried before, but it had never worked. How the youthful Lane managed to make it work has been variously recounted: the staff of Selfridges is supposed to have bought up 1,000 copies of his first edition on the day of publication, a Woolworth's manager is reputed to have been pressured by his literary wife into falling for a sample copy of *Peter's Pub*, a notably

shrewd London publisher is said to have taken pride in having gilded a novice when he sold Lane the paperback rights of the first five Penguins for a handsome £40 apiece. Such yarns (and no doubt there are dozens more) tend to attach themselves to genuinely awesome business feats. By 1937, Allen Lane was successful enough to find publishers becoming increasingly reluctant to surrender the rights of their successful books, even of books that had stopped selling. He started commissioning his own. Genevieve Tabouis's *Blackmail or War* was the first Penguin Special and it sold 350,000 copies. From then on, as they say, there was no looking back.

Sir Allen's penguins, pullins and pelicans, and the various other birds that have been added, might have started out with the clear and just advantages of innovators and they may well have had more than their fair share of the kinder accidents of history (they had the field to themselves at a time when self-education was all the rage, they were helped by wartime paper shortages, and so

on) but they have more than their own against the competition of their imitators. And they have done not just by skilful business, but by means of a well-accumulated authoritativeness and genuine prestige. Perhaps, or need to have, to an official, B.B.C.-type, publisher. That is to say, people all over the world, and not just in the United Kingdom, have found Penguin an enterprise of educational value, by a desire to make the best books available at the cheapest price. It is a pity that how few publishers, having anything approaching established, it is true, some of the first Penguin Specials, the wartime *Ulysses*, *War*, and Sir Allen's penguins, that remote period of exciting and purposeful activity. But the real advantage of this gifted publisher may be that he has somehow managed to keep the same sense of purpose and excitement throughout his long career.

restrained from paying tribute to the stomach of nationalism. Finally, having done his last manuscript by the way of his last manuscript, he refused to have it edited. It was a common sense, "the poems and lively dialogue, it is not the soup and villainous villainy." Indigestible stuff, it leads the reviewer to the conclusion that the *Asturias* (Nash, 1968) will not just be read, but devoured.

So how are English readers reassured that their own system has not been standardized? The last book to ask for is that the *Anscombe* (the writers it dispatches at next provincial tour send him report on what they got to eat).

restrained from paying tribute to the stomach of nationalism. Finally, having done his last manuscript by the way of his last manuscript, he refused to have it edited. It was a common sense, "the poems and lively dialogue, it is not the soup and villainous villainy." Indigestible stuff, it leads the reviewer to the conclusion that the *Asturias* (Nash, 1968) will not just be read, but devoured.

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Allen Lane The Penguin Press



Celine: *Rigodon*, Paris Gallimard, 20fr.
by Guy de Roux; *La Mort de Vercingetorix*, Paris: Union Générale, 140fr.

Celine's more reliable biographies was the assumption of a reckless, artless, and therefore the death to prove that he finished the extension of *Rigodon* in the morning of the same evening, a wish to make the best books available at the cheapest price. It is a pity that how few publishers, having anything approaching established, it is true, some of the first Penguin Specials, the wartime *Ulysses*, *War*, and Sir Allen's penguins, that remote period of exciting and purposeful activity. But the real advantage of this gifted publisher may be that he has somehow managed to keep the same sense of purpose and excitement throughout his long career.

self-conscious; Celine's hardships are constantly rolled out into public view item by item and the narrative of his past haled for impecunious against his poverty, the intrusions of journalists and others still out to pillory him from Paris, and the incipient "life of Paris, trilling and idler" while Celine burns. Anyone with power or an excuse, slightly modified at each repetition so as to sound more like a litany than a list, Jean Paulhan, a litany that Celine quite honourably, who treated Celine quite honourably, appears as Nabot Loukoum, the impresario no longer of the N.R.F. but of a *Revue Compagnie d'Enfer*; Sartre is simply Tarte or sometimes, more infrequently, Taenia; Aragon is L'Harengon.

These elementary lampoons, however, are not the main business of the trilogy, which is offered as a "chronicle" of the last months of Nazi Germany. To be present at the ruin of a regime and a nation was a favour due to Celine as a writer, not as a man; no addition of that monstrous, lastly, additive. "La nostalgie de l'apocalypse" was ever granted such a definitive dose. Much of what went on around him in 1944-45 was momentous and disorderly enough to meet even Celine's requirements for a general insecurity of physical existence. In peacetime he had known he was an anachronism, a man of the middle ages, condemned to live in a state of perpetual anxiety—a "Hamlet of the leekheads"—was his last picture of himself in Meudon, and threatened in his insecurity by the real or imagined complacency of everyone else.

As a chronicler of war he sees himself released by history from any narrow obligations towards the truth; catastrophe surrounded him with a genuine if unholy poetry of extremes that solicited his skills as a writer: life at Signarinen, for instance, he recognizes as poised temptingly between the two orders whose tained intermediary he was, "ni absolutisme, ni absolutisme réelle". The Vichy bosses, many of whom Celine attacked as a doctor, stumble uselessly about their Hohenzollern château, waiting on extinction amidst the derisory bric-a-brac of ten centuries of rapacious devotion to essentials. The rhetoric of their lives, therefore,

when the strenuous pursuit of hallucination crystallizes into something memorable: an elderly, paralysed Englishman being wheeled through the wreckage of Hanover on a porter's trolley, or the mixture of pomp and dereliction at Rommel's funeral in Ulm.

The Celine's journey, moreover, has been rather slackly universalized, compared with the more modest journeys in the two previous books, largely through a telescoping of the seasons, which change in the time it takes to pass through a tunnel. And in the end, to glue the allegory firmly to the page, the children must be brought aboard, so that the mingled generations can draw away from the platform together. In *Rigodon* it is Celine who gets in with the children, rather than the other way about, smuggling himself into Denmark in style, as a passenger on a well-stocked mercy train operated by the Swedish Red Cross. The conjunction of hope with youth is not explicit, but it is a measure of Celine's inability to see any trajectory in life but the downward one of the body.

This is the a-metaphysical world-view of the doctor: he does not deny the speculations of other, more transcendental minds, yet he implicitly discounts them by turning his anguish and disgust at physical decay and ugliness into literature. And one of the mannerisms that becomes more apparent in his later books than the earlier ones is his mock obsequiousness in conversation, the instant surrender to anyone with abstract opinions: the surrender is an insult, and an insinuation that only Celine, unable to detach himself so glibly from what is actual, is a truly serious man.

Read as the work of a doctor who made a brief and often bloody-minded career in social medicine, Celine's books mellow and also reveal more of the care with which they are put together. The movement from health to sickness, as with the vision of the antiquated *bateau-mouche* as a ship of death in *D'un château l'autre*, ascribed to a chill caught on a visit to a patient; the nightmare pays him out for his charity. The ambiguity of Celine's own position, a healer in real life and a scourge in his books, is reflected in some of his characters, especially by the Nazi epidemiologist Harras in *Nord*, constantly flying off to Lisbon to confer with specialists from the Allied side and lamenting the absence of pestilence in the modern world.

Yet the name of Harras is an inescapable reminder of how sinister a fatalism Celine's concern with biology could become when exercised on a wider scale: "harras" is the French word for a stud-farm, and Celine hangs on to his demented visions of the coming mingling of the races throughout his trilogy. The last of the bogies he raises to scare us into greater life is not the Jews any more but the Chinese, who will one day be arriving in Brest and clapping the effete whites, into the shafts of their rickshaws. (Was it to put more weight behind this warning that *Rigodon* was written on yellow paper?) But Celine also hedges against a possible reluctance of Mao's men to cooperate with him, by invoking another menace which, in those days, before D.N.A., he gleefully deemed irresistible: the "gametes ball", a sort of genetic Paul Jones that must subjugate all attempts to keep the races apart.

These crackpot updates of the forms of western Europe's doom show Celine up as an opportunist, ready to swap *hères* for *hères* in mid-stream. Such a facility makes him a more complete prisoner of his times than his defenders have often allowed, but it also makes his own defence of his anti-emitic pamphlets, written, according to him, to warn Europe of the coming war, less offensively naive. In his postwar books he attributes the hostility to him not to *Voyage au bout de la nuit*, but to *Voyage au bout de la nuit*. Was this simply glib and an attempt to deflect antagonism in a way that would flatter his vanity? It could well have been an unconscious evasion of far greater subtlety than that, as Dominique de Roux implies in his combative tribute, *La Mort de Celine* (first published by Christian Bourgeois in 1966): a weird identification between himself as scapegoat for an immovably superficial society and the Jews as traditional scapegoats for Christendom.



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To the Editor

Early English texts

Sir, With one exception, I am respectful of the attitudes and administrative of the eminent people who have written in concerning the F.E.T.S. matter. Mr. Brett-Smith's harmless error (April 3) in quoting "the only member of our staff who had dealings with Mr. Schwartz" is the only low blow. It is widely known that the person who dealt with reprints at the New York office of Oxford University Press is no longer our staff. In any case, this is a misprint and only involves my reputation for inattention. For the answer to the real question will Greenwood pay up? Oxford or the Society could easily find out.

Mr. Norman Davis's point (April 3) is well taken. We have been inconsistent in sometimes reprinting a super-seeding edition rather than the original. This goes against my belief, which still holds, that no scholarly work is ever entirely superseded. All of them have some interest and should be kept in print, if it can be done without sacrificing new scholarship. Had I had my way with our bibliographers, we would have presented numbers 1 to 50 in their earliest editions. However, I was persuaded to hand in cases where there were strong reasons, I did, and left myself open to a charge of inconsistency.

When Mr. Davis elucidates the Society's method of selection, he makes the point that the Society's reprinting plans are sensitive to current needs and interests. We cannot presume to do the kind of re-educating that is done by the Society. However, our reprinting plan does ensure that at least one edition of each number (usually the earliest) is always in print, regardless of the swings of intellectual fashion. With the exceptions already conceded, we ask only one question of an F.E.T.S. publication—is it out of print? We are not concerned whether this is the year of medieval drama, or whether humilies are now in great demand.

As for Mr. Barker's contention (April 10) that copyright is the author's right, and he may control the use made of his work, I disagree. The author's control

over his manuscript is complete. When it becomes a book, it is another thing. The author's proprietary rights are then defined by contract and law. Greenwood has nevertheless continued to pay royalties for public domain material, as a courtesy we are pleased to extend. It also seemed a good business policy, one that would gain its good will. That premise now appears a bit shaky.

One last note to the writer of your Commentary (April 10). He could not so easily join the howling mob and make judgments on matters that have a long history unknown to him on the basis of one cutting from a newspaper, which, incidentally, is also our competitor in this case.

The nub of the matter seems to be this: the Society will not give its sanction to any reprint, even though its own resources for reprinting are limited. It has proved consistently adamant on this score for many years and with many reprints. After our own requests had been turned down, we invoked the letter of the law and reprinted on numbers one to fifty. I certainly do not regret this action. I cannot be persuaded that the world is any poorer for it.

I shall now retire from the letter column of TLS, but I will be in Frankfurt in the Fall and will have a booth and in England both before and after that. I would be delighted to see any publisher or interested party, even if only to receive the bricksbat in person.

HAROLD SCHWARTZ,
President, Greenwood Press Inc.,
211 East 43rd Street, New York, N.Y.
10017, U.S.A.

On getting involved

Sir,—It so happens that I am acquainted with the works of both Barrington Kaye and Tom Kaye. As an admirer of the latter's novels (though I see he prefers to call them "apologies"), I was somewhat saddened by his entirely uncalculated attribution to Barrington Kaye of "academic squeamishness" (April 3), particularly since it would appear that this accusation is based on a misunderstanding of the role of the sociologist in our society.

Barrington Kaye's study of overcrowding in the slums of Singapore proceeds, I suspect, from precisely the same concern for human values as does Tom Kaye's own satire of university life in the same city. What is more, both display the kind of objectivity necessary if concern is not to become misplaced sentimentality.

It would be a gesture of magnanimity appropriate to the role of the apologist in a changing society if Tom Kaye were to withdraw his remarks, and this would earn him the respect of one who is already an admirer of his writings.

LAURENCE BURNETT,
King's College, Cambridge.

Scott and his printers

Sir,—In answer to Mr. Quayle's letter (April 17) everyone admits that the egregious Lockhart was grossly and snobbishly unfair to the Ballantynes; but the record has been set right in many books and countless articles since.

It is generally agreed by Walter Scott scholars that Scott did not ruin the Ballantynes. Both James and John benefited enormously through their connexion with him. But for Scott, they would have died in obscurity and poverty. There are letters to both brothers in which they acknowledge that they could not exist without Scott's patronage.

James Ballantyne faked telling Scott about the true position arising from the pernicious system of "accommodation bills". John, though an amusing fellow, much liked by Scott, must surely have been dishonest—embezzling from James Ballantyne & Co. He was penniless when he came to Edinburgh, yet, on a salary of £200 a year he ran a carriage and house, at that time costing about £150. He also kept a cellar of the most expensive wines.

A study of James Ballantyne's marriage contract in 1816 and Scott's massive letter of 1821 will throw light on my contention.

MORAY MCLAREN,
29 Inverleith Row, Edinburgh, 3.

The British in China

Sir,—It is obviously unfair to make any general criticism of a book based solely on a review, and I therefore confine myself to commenting on certain statements made by your reviewer of Mr. Wright's translation of *The Chinese Labour Movement, 1919-1927*, by Mr. John Chesneau (April 10). I was in China from 1927 to 1929, and I can

at that period serving on the staff of the Shanghai Defence Force, and I knew very full day-to-day which I still possess.

The statement that Great Britain led the field in "moving down demonstrators and bombarding densely populated areas" may well have been based on the "extensive research" in Chinese libraries and interviews with "retrograde workers" who are greatly exaggerated. British, American and French troops were, indeed, sent to foreign Settlements and Concessions in 1927, but their activities were confined to the protection of their nationals when the war between the two Chinese factions, the Northern and Southern, broke out. The Northern troops, under Chang Fao Lin and the Cantonese (Kuomintang), threatened incursions by either side into areas quite legally under foreign control.

I would not wish to argue here as to the basis on which the settlements and concessions were originally founded, though it is fair to say that the Chinese themselves derived a good deal of benefit from the trade which followed.

In 1927 Shanghai was in point of no return, and in the point of no return, the second largest port in the world. So far as that city itself was concerned there were only two incidents which involved firing by British troops, both in March, 1927. In the first case snipers on a British post, killing one of the wounding four. The second was an armoured car, but did not so far as we were aware, inflict any casualties.

In the second instance, an attempt was made by a body of Northern soldiers to rush a barricade on the settlement boundary and our troops were eventually forced to open fire. The total casualties may have been about thirty, but these were soldiers, could certainly not be classed as merely demonstrators.

The Nanking affair, also in March, 1927, was more serious, but action was taken only when an armed Chinese mob began shooting at foreign refugees who were trying to reach the harbour. On this occasion the fire was opened by both a British and an American warship, but it certainly did not amount to a bombardment of the city.

Probably the heaviest casualties inflicted by foreign troops arose about a year later when the Japanese, who had moved a strong force into Shanghai Province, fought something like a pitched battle with Chinese soldiers who had started looting Japanese property and killing civilians. Our information about this particular affair was rather sketchy, but there is no doubt that there were fairly heavy losses on both sides.

The actual disarming and dismantling of the labour unions in the South was carried out by Kuomintang troops under the instructions of Chiang Kai-shek himself.

H. P. GARDHAM,
Tower House, West Street, Rye,
Sussex.

The "Rainbow" prosecution

Sir,—I am afraid I have only just seen Mr. John Carter's article outlining some of the events surrounding the prosecution of D. H. Lawrence's novel *The Rainbow* (February 27). I think I can answer his query about the actual date of the police visit to Methuen; the publishers have stated that the visit was on November 3, 1915, and Lawrence himself putting it on November 5.

On November 3, according to Methuen's own records, 130 copies of *The Rainbow* were "handed" to Inspector Draper. On November 5 the police called again on Methuen and 115 copies of the book together with 766 unbound quires were handed over. This second visit was the one Lawrence first heard about, and obviously he assumed that it was the occasion of the police action.

I would like to thank Messrs. Methuen for access to their records in pursuit of this information.

JOHN WORTHEN,
Department of English, The University of Virginia, Charlottesville, Virginia
22903, U.S.A.

Giovanni Bellini

Sir,—The reviewer of my *Giovanni Bellini* (December 26) was kind enough to commend my analysis of the San Giobbe Madonna. May I add a brief footnote to my discussion of that picture? I find that the hexameter line "AVE VIRGINE FLOR INTERMATE VORORA" represented in the mosaic of the apse behind the Virgin's throne, which I suggested in combination with other elements in the picture, might refer to the Annunciation, is borrowed, with the substitution of "AVE" for "Salve" as the opening word, from a spurious line which is interpolated in some late manuscripts and early printed editions between lines 657 and 658 of the 202 of Ovid's *Metamorphoses*, which would be the most likely direct source for Bellini or his adviser. The splendid folio edition of Ovid printed in Venice in 1474 by Jacobus Rubius. The line forms part

in the guise of an old woman, begins his wooing of Pomona. It seems unlikely that this borrowing was intended to establish any typological connexion between the seduction of Pomona and the Incarnation, though the pagan story yielded a suitable line for adaptation to the Christian context rather than an example of that desire to embellish Christian themes with the beauties of classical, or supposedly classical, diction which found its fullest expression a little later in Samazano's *De Pura Virginitate*. Taken in conjunction with the adaptation of a line from Propertius in the inscription on his brother's tomb, it reinforces our picture of Bellini's fruitful contact with Venetian humanist circles.

GILES ROBERTSON,
Department of Fine Art, Edinburgh University.

German reprints

Sir, On reading Mr. Canberr's informative article (March 6), I was wondering why he did not mention the *Wissenschaftliche Buchgesellschaft*, Darmstadt, which was in some way a forerunner of reprinting in Germany. Founded 1949 as a scholarly book-club, this firm is now not only one of the oldest but also one of the largest German firms in this field. For many years it dealt only with its members, but for some time now it has sold to book-dealers, too.

The *Wissenschaftliche Buchgesellschaft* has a long record of publishing cheap editions of reprints. Each year the members could receive a couple of scholarly books in an inexpensive series ("Billige wissenschaftliche Reihe"). Besides this, the famous Kant edition by W. Weischedel was published in a paperback edition, and other titles from authors like Iwasaki, Thünen, and Wilhelm von Humboldt are now being offered in the new "wb-paperbacks".

PETER R. FRANK,
The Stanford University Libraries,
Stanford, California 94305, U.S.A.

Ukrainian nationalism

Sir, Your reviewer of the *Chornovil Papers* (January 30) is to be commended for a sympathetic discussion of the present intellectual ferment in the Ukraine. But the statement that "in the past Ukrainian nationalism was associated with all that was most reactionary, the extreme right, anti-Russian, anti-Polish and antisemitic in the country" calls for a rebuttal.

The pre-revolutionary Ukrainian national movement was patently democratic, and the independent Ukrainian People's Republic of 1917-20 possessed, despite all its shortcomings, a democratic structure with a socialist tinge. The Ukrainian Communist leaders of the 1920s, however, certainly no democrats, but neither were they reactionaries; they all later perished in Stalin's purges, charged with "nationalist deviations".

A Fascist-type nationalist movement did emerge in the Western Ukraine (then part of Poland) during the 1930s, but the leadership of the Ukrainian community in Poland remained in the hands of the older democratic parties until the war. One should remember the desperate plight of the Ukrainian people under the double pressure of Communist Russia in the east and of semi-Fascist Poland in the west; no wonder that an extreme situation produced an extremist response. But one should also remember that the "integral" nationalism redeemed some of their faults by their brave partisan activities during the Second World War against both Nazi Germany and Communist Russia.

Ukrainian nationalism was anti-Russian and anti-Polish not in the sense that it was hostile to the Russian or Polish peoples, but only in the sense that it was naturally and legitimately hostile to Russian and Polish domination over the Ukraine. The Ukrainian nationalists did not claim territory that was not inhabited by Ukrainians, but in claiming the independence of their country they were inevitably opposed to Russia and Poland which ruled it.

Ukrainian nationalism was also naturally and legitimately hostile to alien colonial elements in the Ukraine. It is also unfortunately true that anti-Jewish prejudice was endemic among the Ukrainian people, as among the peoples of other East European countries with large Jewish populations. But Ukrainian democratic nationalism consistently combated anti-semitism, and the Ukrainian People's Republic was the first state in the world to give its Jewish minority an extensive national cultural autonomy. This policy was continued by the Ukrainian national Communists during 1920, and the Jewish institutions of the Ukrainian Jewry were destroyed by Stalin's restorationist policy, which is demanded by the current intellectual opposition in the Ukraine, is denied by Stalin's heirs in Moscow. It is true that many Ukrainians tended to be pro-German during the inter-war period.

quo which meant national unity, and they looked to the only ally which was likely to bring about the restoration of the Versaille system. It is true that the Ukrainian people continued to exist after 1918, and Germany was Nazi but he was many continued to oppose the workers' state, the Ukrainian people, they deserve the same respect as those Western liberals who then came to the realisation of Communism.

The predominant attitude of Ukrainian nationalism was, however, humanist and democratic. *Pravda*, *Pravda*, and other similar titles from the Ukraine which have reached the West, should not be treated with earlier expressions of Ukrainian liberation movement, clearly stand within its tradition.

IVAN L. KUNYIN,
Department of History, The University of Illinois, Urbana, Illinois, U.S.A.

William McGonagall

Sir,—Your reviewer of *My Last Poem* (April 13) says we now expect an unimpaired *Complete Poems* of McGonagall. The new edition, James I. Smith's edition, is not a reprint, but a new edition of the *Complete Poems* of McGonagall, edited by him in accordance with original texts.

Gerald Duckworth & Co. Ltd., Street, W.C.2.

Santayana

Sir,—I find my review of *John Henry* (March 6) has produced a non-sensical, I say to say that the few cuts are not very important, but the introduction *The Philosophical Poet* is a masterpiece of bad editing.

JOHN BAKER,
TEN YEARS HAROLD
TEN YEARS ALL IN

the story of a COMPREHENSIVE SCHOOL.
Stephen King (Headmaster, Thirsk Grammar School, Thirsk, Yorkshire).
A candid front line look at ten years development at a comprehensive school. A vital to all associated with education.
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Communications

BAITZBERG, JANET BEVIN
DON D. JACKSON: *Pragmatics of Human Communication*.
Pp. 100. Faber and Faber.

Each book bears the subtitle of a study of interactional humanist and democratic. *Pragmatics* and *Paraphrases* and other similar titles from the Ukraine which have reached the West, should not be treated with earlier expressions of Ukrainian liberation movement, clearly stand within its tradition.

IVAN L. KUNYIN,
Department of History, The University of Illinois, Urbana, Illinois, U.S.A.

William McGonagall

Sir,—Your reviewer of *My Last Poem* (April 13) says we now expect an unimpaired *Complete Poems* of McGonagall. The new edition, James I. Smith's edition, is not a reprint, but a new edition of the *Complete Poems* of McGonagall, edited by him in accordance with original texts.

Gerald Duckworth & Co. Ltd., Street, W.C.2.

Santayana

Sir,—I find my review of *John Henry* (March 6) has produced a non-sensical, I say to say that the few cuts are not very important, but the introduction *The Philosophical Poet* is a masterpiece of bad editing.

JOHN BAKER,
TEN YEARS HAROLD
TEN YEARS ALL IN

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The language of interaction

studies which are, by their nature, "inexact".
The authors are fully aware of the dangers into which they are heading, as they make quite clear in their introduction, where they write:

Especially where mathematics was involved in the study, it should be clearly understood that it was used only as a language which is eminently suited for the expression of intricate relationships, and that its use was not meant to imply that we felt our data are ready for quantification.

How then can we assess the value of such an attempt as this book makes to apply the formal language of logic and mathematics to pathological situations? One does not have to be a psychiatrist to give the answer—for it is contained in the book's very title, by the word *pragmatics*. As that great pragmatist William James would have said: "The test is... does it work?" And this question cannot be answered until it becomes clear whether or not psychiatric medicine improves as a result of this book. But no amount of argument about theories or personal opinions can possibly help answer that question.

The authors are searching for a logical structure to human interactions, for a calculus of description, and come forward with numerous suggestions. But nowhere do they give evidence of being aware that Charles Sanders Peirce, one-time

teacher of William James, had virtually done this already, at the turn of the century. This is a great pity, and it might call the attention of psychiatrists and other students of human communication to the work of Peirce, if they do not already know it. Unfortunately Peirce's own writings are excessively difficult, but he has his disciples: there is, for example, an excellent interpretation by Professor W. B. Gallie. Sanders Peirce, who invented the term "Pragmatics", was primarily a logician of the top rank, but he also saw human beings as sentient creatures. In particular he tackled the problems of "meaning", "truth", "knowledge" and other values, paying special attention to human interaction situations ("conversations").

Pragmatics of Human Communication does not aim to prove anything, and is able to present many of its points by using a technique rather unfashionable in science writing today: the use of specific examples and even anecdotes and cartoons which make otherwise unfamiliar arguments abundantly clear. Here we are not among the "exact" sciences, and we cannot derive conclusions mathematically from premises, nor reject a hypothesis on the evidence of a single experiment. Psychiatry, like medicine and engineering or, for that matter, politics, must be pragmatic: they must proceed,

here and now, with any tools that seem to work—and among those tools logic or mathematical analogy may often be one.

During the period covered by *The Golden Web* television had become a major factor in broadcasting. By 1952 there were 15 million sets in sixty-four cities, but as a result of the Korean war there had been a freeze on the setting up of new stations till 1952. So broadly this history is concerned, like Mr. Briggs' volume, with the golden age of wireless. There is much in it of interest about wartime activities, such as the part played by Edward Murrow in making America sympathetic to Great Britain's difficulties and dangers; there is a horrifying account of the impact of McCarthyism on performers, some being excluded from all work on the flimsiest of pretexts; and there are sidelights on the influence of educationists on radio and television, though here, too, the F.C.C. appears to have behaved feebly. In general the picture emerges of broadcasting as a huge sprawling business activity which people accepted as a part of a way of life that should be left alone. Entertainment was an adjunct to the sale of consumer goods. If entertainment could achieve this, that was its sufficient justification. A further volume on television will presumably confirm this picture.

One of the most effective methods by which the F.C.C. could act to control broadcasting was when the time came for renewing licences. In an attempt to acquire information about how stations behaved, whether they gave too much time to advertising and so on—a report known as the "blue book" was compiled after the war which showed, for example, that four salesmen were employed for every three writers in over 800 broadcasting stations. The book was discredited when it was discovered that Charles Siepmann, a former B.B.C. official, had had a hand in it. Finally during the Truman era, "in addition to defusing the blue book", three practices of the F.C.C. were reversed. Congress was actually persuaded to forbid the F.C.C. to consider applications other than the proposed transference of a given licence.

During the war some patriotic Americans questioned whether the large amounts spent on advertising on the radio were justifiable, especially as many firms did not possess the goods to sell, but there was no reduction in the swollen advertising budgets in the swollen advertising budgets in that were deducted in tax returns as a necessary business expense. Nor did a monopoly probe that the F.C.C. investigated at any of the time of the European war get anywhere in the face of fierce resistance from the broadcasters.

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Soup with soot

ASIFER JORN and NOËL ARNAUD:
La Langue verte et la culture.
343pp. Paris: Pauvert. 89fr.

The tongue-twisting subtitle of this weighty (and costly) tome, "étude gastrophonique sur la marmythologie musculinaire", gives some forewarning of its highly spiced flavour and reinforces the suspicion induced by the punning title *La Langue verte et la culture* ("langue verte" means, of course, "slang") that the authors have cooked up a multi-course (and in the honourable tradition of Rabelais, Béroalde de Verville and Jerry's *Docteur Faustroll*).

The unnamed hero of the saga is clearly that excoffier of the ethnological kitchen, Claude Lévi-Strauss, with his study *La Cuisine et la culture* providing the immediate model. It is structural linguistics, as a whole, though, which M. Arnaud's salvaguard of philosophical-aesthetic-anthropological-linguistic-scientific jargon holds up to elaborate mockery.

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Dubček's epitaph

**'A remarkable new
novel from Japan'***

NUZUMABURO OË
**A Personal
Matter**



A novelist able to treat the extremes
of experience directly, but with a
range that goes far beyond the study
of personal neuroses... It is to be
expected that other books by this writer
of extraordinary talent are on the
way. *Julian Symons, Sunday Times.**

the writing is wonderfully clear, with
strands of self-deception, cowardice,
and regeneration humming like
tangled telephone wires.' *Norman
Shrapnel, Guardian.*

'A formidably powerful talent.'
Ronald Hayman, Sunday Telegraph.

30s

Weidenfeld & Nicolson

Rupert Hart-Davis Ltd, Granada Publishing

On the edge

JANE HILL FORD: *The Feast of Saint Barbara*, 308pp. Bodley Head, 28s.

Leave Hill Ford comes from Tennessee, and his last novel, *The Liberation of Lord Byron*, has exactly that atmosphere of degradation and hopelessness which, in the South, can undermine white communities as viciously as black ones. This was achieved with elaborate irony and understanding of the author's understanding of the physical and moral confusion of the society he was describing. He focused his attention on the families of a Negro undertaker and a respected white lawyer, and he made the connection between them meaningful in terms of the town they both lived in and the horrible pressures, those inherited and those uneasily accepted, which formed and flawed them both.

In this novel that atmosphere has been dissipated. The author seems more concerned to keep abreast with events of the past few years than to understand them, and though what he tells us is often credible enough, he has failed this time to make imaginative use of his own knowledge of the people and the place. The first chap-

ters introduce a collection of apparently unconnected characters, black and white, who live in Grinnell City, Florida. The meaningless killing by the police of an innocent Negro sparks off a riot which was bound to happen one day and in which all these characters will be involved. The novel might have been written backwards. Take a long-hot-summer riot, then have a look at who was involved, why it happened when and as it did. Of course, the author's apparently arbitrary choice of characters is not quite as naive as that.

It is an attempt to characterize city life in America, to show how precariously it is maintained by accepted attitudes, to power, and, as well as this, to show that though a riot will seem to unite the oppressed, the reasons for discontent may be different if not actually in opposition to each other. Blame and responsibility for the riot and the events leading to it are judiciously shared out. The two most powerful men are a clever Negro, who runs the city's illicit pleasures, from a tastefully furnished office, and a flabby, newly rich white man who owns supermarkets and spends his free time in nudist camps. The press is shown to be corrupt at the top, decent but helpless at reporter level. The policemen are more often stupid than brutal.

A seductively attractive Southern aristocrat is reduced to spying for

the Negro boss, and the irony of this is leadenly emphatic, and he and his friend are lynched during the riot. A drunken Norwegian seaman, unable to speak English, stands for the uninvolved outsider who can't avoid involvement. There is an old Negro preacher, too demoralized to have any influence, and the God-fearing young Negro, whose first affair, with a loving whore, is the innocent cause of it all.

Black Power, riots in cities which are not in the South, specific revelations of ghetto deprivation and simple panic have intervened since the author wrote his last novel. Mr. Ford has panicked too, abandoning his own insight and trying instead, as any competent journalist might, to analyse a particular riot by interviewing particular people affected by it. Such expository intentions ask for an explicit point of view, and the author obligingly, if unconsciously, offers one. Riots take the situation back to square one and a half if not to square one. More ineffectual interracial committees will be formed, there will be occasional symbolic "participation" and a little more money may be spent, but the terrifying gulf between the races will widen and provoke more violence and more agony before any kind of solution is even remotely possible.

Doomed

AUDREY LASKI: *The Dominant Fifth*, 192pp. Eyre and Spottiswoode, 28s.

It is hard to look at Laski with a dispassionate eye, but Miss Laski doggedly and truthfully explores the effect that knowledge of imminent death has on the behaviour of an intelligent, sensitive human being and his associates. She uses, in a large canvas to depict not only Stewart, the stricken violin player of the Burney Quartet, his wife, and teenage daughter, but also the other players in the Quartet with their extended families.

The actuality of living with a situation of this kind is faithfully conveyed in its bitterness as well as its pathos. It may sound cold-blooded for a man under sentence of death in his forties to choose his own successor, but how else should rational people behave? Once the course of reason is followed its consequences are bound to be embarrassing at best, catalytic at times. With the Hun-

ney Quartet the introduction of a newcomer, Roger Duff, Stewart's place is the very deep and credible reason for the dominant fact about the players, which any one of them immediately is that they are or perhaps one should say, than Miller, all Jewish, all Marcus "keeps up" his observation and even having a mother is the kind of that can happen to anyone or wrongly, they think that together as musicians, they any common bond of life. Faced with Roger, the German, they are forced to see themselves afresh and question the assumptions on which they have based. Rarely has there been a more perceptive description of a Jewish dilemma, and the way the tightness of old ties can be reactivated in the circle. *The Dominant Fifth* is a substantial achievement.

Crime in brief

RENNIE AIRTH: *Snatch!* 248pp. Cape, 25s.

Snatch! is a perfectly charming first crime novel, funny, ingenious and set in Italy. So far where are we, April? This column's choice for thriller of the year.

ANDREW GARVE: *The Ascent of D.I.3*, 191pp. Collins, 21s.

The climbing part of this book, on the Russo-Turkish frontier, is tremendous. The relationship of Anglo-Russian clash and attraction is just enough to carry the thrill.

JOHN BUXTON HILTON: *Death in Midwinter*, 172pp. Cassell, 21s.

The reader may well be reminded of Gil North's Sergeant Cluff books, in style as much as in setting, where here is a Pennine village, snow-isolated, where an old man dies and his granddaughter is murdered. A touch downwrought, but fairly effective.

MARY HOCKING: *Checkmate*, 192pp. Chatto and Windus, 25s.

Atmospheres in Cornwall, where the family of the long-lost Syrian bride confronts the sensitive forceful questioner who is obviously other than he purports to be; an effective and unusual romance-thriller.

DEREK LAMBERT: *Angels in the Snow*, 351pp. Michael Joseph, 30s.

This first novel is the most realistic thriller about Russia since Andrew Garve's *Murder in Moscow*, many years back. Here the thrill is muted to the constant apprehension and tension that underlies all the various troubled lives the author is concerned with—the aging C.I.A. man in the American Embassy, the hopeful young British diplomat, the silly old defector who longs to go home.

ISOREL LAMROT: *Let the Witness Die*, 189pp. Robert Hale, 16s.

A simple but honest and sympathetic story about an English adventurer who visits the Philippines and becomes involved in a kidnapping, a couple of murders, and someone else's honeymoon. A Filipino detective is an attractive and re-usable character.

MARY LOCKWOOD: *The Accessory*, 215pp. Macdonald, 25s.

A macabre story of a New York girl who is casually murdered to save a career, and the self-destructive revenge her girl friend chooses to inflict.

ALFRED MARIN: *The Clash of Distant Thunder*, 151pp. Heinemann, 25s.

The Israelis are coming up in the spy world and play a not ignoble part in this American first thriller about an American agent determined to get at the ex-Nazi before they do; adequate, but never quite of the ground

books to come

Announcement of books announced

W. ROSS: *Imagines Inc.*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *The Bliv Body*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *The Waterfall*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *A Domestic Animal*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *Dear Person*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *Wages of Vir*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *Command, and*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *The Last*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *Further Confessions*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *The Gole of*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *A Family*, 192pp. Eyre and Spottiswoode, 28s.

W. ROSS: *Some Late*, 192pp. Eyre and Spottiswoode, 28s.

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torian Attitudes (lectures). André Deutsch.

HENRY GIFFORD: *Comparative Literature*. Routledge and Kegan Paul.

JOHN GROSS: *The Rise and Fall of the Man of Letters*. Weidenfeld and Nicolson.

W. STEIN: *Criticism as Dialogue*. Oxford University Press.

C. T. WAITS (Editor): *Joseph Conrad's Letters to R. B. Cunningham Graham*. Oxford University Press.

ISMAEL BERLIOZ: *Four Essays on Liberty*. Oxford University Press.

RONALD BLYTHE: *Akenfield: Portrait of an English Village*. Allen Lane, the Penguin Press.

F. MAXWELL FRY: *Art in a Machine*. Methuen.

CHARLES OSBORNE: *The Complete Operas of Verdi*. Gollancz.

W. J. STRAUSS: *The Artist and the Book in France*. Peter Owen.

JOHN RUSSELL: *Ben Nicholson: Drawings, Paintings and Reliefs, 1911-1968*. Thames and Hudson.

WERNER SPIES: *Victor Vasnetsov*. Thames and Hudson.

ALAN WALKER (Editor): *Frank Lloyd Wright: The Man and His Music*. Barrie and Rockliff.

History

ANGUS CALDER: *The People's War* (Life in Britain, 1939-45). Cape.

JOHN CURSWELL: *The Descent on England* (English Revolution of 1688). Barrie and Rockliff.

RANDOLPH S. CHURCHILL: *Winston S. Churchill*. Companion to Volume 2 of the Life (in three volumes). Heinemann.

TOM CHILLEN: *The Empress Brown* (Queen Victoria and John Brown). Bodley Head.

ANTONIA FRASER: *Mary Queen of Scots*. Weidenfeld and Nicolson.

PETER GAY: *Wagner Culture* (Germany, 1918-33). Secker and Warburg.

MICHAEL GRANT: *The Ancient Medi-*

terranean. Weidenfeld and Nicolson.

FORWARD MORRISON: *France and the Africans, 1944-1960*. Faber and Faber.

LEONARD R. PALMER: *A New Guide to the Palace of Knosov*. Faber and Faber.

A. L. ROWSE: *The Cornish in America*. Macmillan.

HARRISON E. SALISBURY: *The Siege of Leningrad*. Secker and Warburg.

Politics, Sociology

ISMAEL BERLIOZ: *Four Essays on Liberty*. Oxford University Press.

RONALD BLYTHE: *Akenfield: Portrait of an English Village*. Allen Lane, the Penguin Press.

COLIN R. COOTE: *The Government We Deserve*. Eyre and Spottiswoode.

AIDAN CRAWLEY: *De Gaulle*. Collins.

H. C. D'ENCAUSSE and STUART NORMAN: *Marxism and Asia*. Allen Lane, the Penguin Press.

HERBERT MARCUS: *An Essay on Liberation*. Allen Lane, the Penguin Press.

HERBERT MARCUS: *Eros and Civilization*. Allen Lane, the Penguin Press.

RALPH MILBAND: *The State in Capitalist Society*. Weidenfeld and Nicolson.

ARTHUR M. SCHLESINGER (Senior): *The Birth of the Nation*. Hamish Hamilton.

Science, Medicine, &c.

JOHN BOWLEY: *Attachment and Loss*. Vol. 1. Attachment. Hogarth Press.

KONRAD LORENZ: *Studies in Animal and Human Behaviour* (collected papers). Methuen.

ZIORES A. MEDVEDEV: *The Rise and Fall of T. D. Lysenko*. Columbia University Press.

Religion

MERION TREVOR: *Prophets and Guardians*. Hollis and Carter.

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Paperbacks

Titles in bold denote original publications.

Archaeology.—G. HAMMILL: *World Prehistory*. Cambridge University Press, 18s.

Biography and Memoirs.—VICTOR GOLLWITZ: *My Dear Timothy*. Penguin, 10s. From GOLLWITZ: *Stalin*. In two volumes. Translated by Charles Malamuth. Panther, 12s. 6d. each.

Classical Studies.—S. C. LEE: *Letters from a Slave*. Selected, translated and with an introduction by Robin Campbell. Penguin, 7s.

Exploration.—BRUCE PAGE, DAVID LUTCH and PHILIP KIMBLE: *Philly*. Penguin, 7s. 6d.

Essays.—NORMAN MAILER: *Cannibals and Christians*. Sphere Books, 7s. 6d.

Fiction.—NIGEL BACHTIN: *The Small Back Room*. In the absence of Mrs. Peter. Pan, 5s. each. PAUL BOWLES: *The Sheltering Sky*. Panther, 6s. EVA FRANK: *Equinox*. Panther, 6s. JANE GARRATT: *All Near in Black Stockings*. Arrow Books, 5s. each. Sphere Books: *King's Daughter*. Arrow Books, 5s. J. R. J. GENT: *Quarrel of Bess*. Translated by Gregory Streetman. Panther, 12s. DENNIS GULHERY and JOAN RICHARDS: *State of Emergency*. Penguin, in association with Heinemann, 8s. JOHN HALE: *A Foot at the Feast*. 5s. *The Grudge*. 4s. 6d. Penguin. JAMES JOYCE: *Ulysses*, with *Ulysses: A Short History* by Richard Ellmann. Penguin, in association with the Bodley Head, 10s. CAMPION MACKENZIE: *Shutter Street*. Penguin, 10s. ALICE TATE: *The Fathers*. Introduction by Arthur Mizener. Penguin, in association with Eyre and Spottiswoode, 7s. IVAN TURGENEV: *Youth and Age*. Three Short Novels. Translated by Marion Mainwaring. Panther, 6s. RICHARD WAGG: *Lured Today*. Panther, 6s.

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Politics.—PETER BACHMANN: *The Theory of Democratic Elitism*. University of London Press, 21s. L. H. CARR (Editor): *Bukharin and Preobrazhensky: The ABC of Communism*. Pelican, 8s. J. P. KENNEDY (Editor): *Hoffmeyer: Complete Works*. Pelican, 8s.

Science.—RACHEL CARSON: *The Sea around Us*. 6s. GAY GARLAND and JULIAN STREAL: *Sleep and Dreams*. 10s. 6d. G. R. HAYES: *The Biological Time Bomb*. 8s. 6d. LUDWIG WILLIAMS: *Mind and Memory*. 8s. 6d. Panther Science.

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illustration. *The Tree-Cree* does not contain very much that was not known before but it presents a fine compilation of practically all the facts and data relevant to the subject. Moreover, the author has used full access to much official correspondence of the time, to Foster's the caterpillar's life, and to letters left by Stresemann. Broderick-Rantau (Foreign Secretary, 1918-19) and others.

KINGSLEY, CLIVE G. *Guide for Research Students Working on Historical Subjects*. 63pp. Cambridge University Press. 7s. 6d. Any student about to start on research for a historical thesis would do well to provide himself first with this little book of authoritative guidance, here reprinted in a second edition. It gives warning against the pitfalls and within its small compass a good deal of practical commonsense advice on how to choose a subject and how and where to pursue it.

Lepidoptery
MORRIS, J. *Butterflies*. Illustrated by Vladimir Choc. Translated by Olga Kuthenova. 264pp. Hamlyn. 10s. 6d.

Butterflies and moths are shown to be of great importance in the general pattern of Nature. Some species act as pollinators, lured by food, colour or scent, some produce silk fibres in a cocoon, while others are destructive, at some stage in their life cycle, to food plants and to clothing.

The complete life history of a butterfly is exemplified by an account of the beautifully coloured Swallowtail. The text also includes short sections on the distribution of butterflies and moths, their feeding habits, their enemies and habits of migration. A brief account of the silk industry makes interesting reading. It is followed by advice on collecting caterpillars and pupae and also on the preparation and preservation of imagoes. The inclusion of one or two simple line diagrams would have been a great help to beginners for whom this section of the book is both stimulating and informative.

In selecting the 135 species for

illustration in colour, preference has been given to those butterflies which are commonly seen in Europe, many of which also occur in parts of Britain. Each plate is accompanied by a brief account of the geographical distribution of the species, its variation, habitat and of the months when the imago is on the wing. In addition to the Latin nomenclature the English name is given in most cases, together with the names of the host plants of the caterpillar and the time of pupation. Many of the plates illustrate both sexes of the butterfly, others show related species. Difficulties of reproduction of the fragile translucent wings have been to a great extent overcome and the first descent of many of the blue species is especially well shown. The book will be of great value to naturalists of all ages, its clear text being devoid of technical terms wherever possible.

Numismatics
SIRCAR, D. C. *Studies in Indian Coins*. 405pp. 26 plates. Delhi: Motilal Banarsidass. Rs.40.
Studies in Indian Coins is a collection of essays by the author, often from journals not easily accessible in this country, which he has now brought together and edited to form something of a handbook of Indian coinage. Although not all periods of India's more than 2,000 years of coinage are covered, Professor Sircar has used the plates and the very detailed captions to them to present a very good general view of the whole course of coinage in India.

Railways
MARSHALL, JOHN. *The Lancashire and Yorkshire Railway*. David and Charles. £2.15s.

This, the first volume of what is to be a trilogy, describes how the old L. & Y. merged with the L.M.S. in the 1920s, was formed in the nineteenth century from a number of smaller companies which stretched across the land of the White and Red Roses from Liverpool and Blackpool in the west to Goulle and Doncaster in the east. Never really in the charts when it came to glamour or high speeds, the L. & Y. built through ex-

remely tricky country requiring tunnels, viaducts and cuttings, was well up with the leaders when it came to traffic both passenger and freight. It was, in fact, a hard-working company for hard working northerners. Mr. Marshall has reassembled the system from its grass roots, with great skill and has picked some excellent illustrations.

Social Studies
BELL, K. *Tribunals in the Social Service*. Library of Social Policy and Administration. 97pp. Routledge and Kegan Paul. 10s. (Paperback, 8s.).
Tribunals have become an important method of adjudication and today play a large part in deciding disputes between individuals and authority. The place of tribunals in education, health, social security and rent regulation is described, their advantages and defects discussed. A useful introduction to these "instruments of justice and welfare" about which so many know so little.

SOUTHERLAND, ELEAN and KATE. *Our World in Colour*. 243pp. Ward Lock. 35s.

Scenes typifying industrial and rural activity in most countries of the world make up this lavishly illustrated book. They have evidently been chosen carefully to convey an impression of present-day life and work in distant lands, and the colour photography generally is of a high quality. There is also a substantial amount of text, historical and geographical, but as with others of its kind the visual appeal takes first place. Are these picture-books in fact read? From a reader's point of view they are bulky to hold and the pictures, attractive as they are, tend to distract from any sustained reading.

D. F. SWIFT. *The Sociology of Education*. 212pp. Routledge and Kegan Paul. 10s. (Paperback, 8s.).
Sociology is a growth industry and this book will be bought by large numbers of students, especially in Colleges of Education, attracted by the neatness of its appearance and the freshness of its pages. But it is doubtful

if it will be read by many, or if those who do struggle on to the end will get much reward for their effort. Dr. Swift's aim is presumably to introduce his readers to the vocabulary and some of the concepts used by educational sociologists, but his abstraction, divorced as they are from any reference to real life situations or even to empirical studies, seem more calculated to set up a permanent resistance to sociology than to lead a beginning student deeper into the subject.

WHITELY, WISBROD M. *The Uneducated English*. 184pp. Methuen. 30s.
Whitely's book is a highly individual, sometimes dogmatic, analysis of the ills of a semi-educated society. The author's description of the constraints of modern, urban living, the difficulties of communication caused by class and race, the problem of introducing a moral sense to the young when society's values are shifting, are hardly original, but she has the occasional cogent point of her own to make, as in her plea for some specialized training for the all-important job of head teacher.

Sports and Pastimes
ALEXANDER, C. H. O'D. *Chess*. 200pp. Isaac Pitman. 21s.

A new edition of an excellent work for beginners that is lucidly written and should interest chess-players as well.

WELLS, TIM. *Scientific Sailboat*. 214pp. 21pp. Kave and Ward. £2.5s.

With near-monotonous regularity American publishers produce volumes of advice from racing experts. Mr. Wells is a familiar and respected figure on the sailing scene in his country, and no doubt British helmsmen can profit from what he has to say. But it is hardly compulsive reading.

GROSER, JOHN. *Atlantic Venture*. 160pp. Ward Lock. 40s.

The great thing about a sailing book written by a professional journalist, as opposed to an enthusiast-turned-author, is the emphasis placed on

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Travel and Topography
DOLLE, DISABOND. *Calcutta: An Impression*. 100pp. 10s. 6d. (Paperback, 8s.).
This delightful album, which everyone who has lived in Calcutta, and has sought out "period pieces" which are vividly behind the scenes of the city, is a collection of latter-day sketches, the clever pencil work of the author, which enables his reader to see the things of the city in a new and leisurely way. It is quite a number of the people, the families, the Tagores, the Mukherjees, as well as the libraries of Bowdoin and the ancestral palaces and mansions, which are depicted, though it is, these days, a little out of date. The series, begun in the *Week* in 1966, ran for seventy-five issues, the thirty-nine of which are reproduced in this format.

GILL, WHITAM. *A Taste of Lakes*. 50pp. 10s. 6d. (Paperback, 8s.).

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COUNTY BOROUGH OF BURNLEY

Applications are invited for the post of Librarian. Salary £2,150-£2,400 per annum. F.R.S.L. Applications (in duplicate) together with the names of not more than three persons to whom reference may be made, should be sent not later than 10th May, 1969, to the undersigned, from whom further particulars may be obtained.
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